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JOSEPH VORST: "DRIFTERS ON THE MISSISSIPPI," WINNER OF THE KOHNSTAMM PRIZE

The Forty-Eighth Annual Exhibition of American Paintings and Sculpture, this year more than ever, shows a characteristically national, even a regional trend, both in subject matter and presentation. That honors should have gone to this fine piece of Americana is the culminating endorsement of the genre school which was popularized by Grant Wood in the early 1930's.

THE ART NEWS

NOVEMBER 27, 1937

Chicago Prizes for American Painters *Winners and Runners-Up in the Art Institute's 48th Annual*

BY RICHARD GRAHAM

IT IS not unusual to hear unfavorable comment, both from critics and public alike, directed against those large annual showings which have become regular institutions in the exhibition calendar, whose juries are too often guided by a safe tradition of acceptability and whose works incline to maintain an artistic standard based on the conventions of a decade or more ago, effectively removing them from all contact with reality. Above all, the mass presentations of paintings intrinsically similar both as to subject and interpretation, contributes to the feeling of academic monotony in the standard large exhibition.

This reproach cannot be leveled at the present showing of contemporary American painting and sculpture that has just opened at the Art Institute of Chicago. Unusually large crowds attending the preview indicated that word had already been spread regarding the superiority of the exhibition of those of previous years, as shown by the vigorous quality of the two hundred and forty-six paintings selected by the jury. The latter, composed of Gifford Beal, Louis

Aaron Bohrod, whose *Wyoming Landscape*, fine in color and free in its brushwork, was acquired for the permanent collection of the Art Institute.

To Ernest Fiene, whose scenes of New York architecture are familiar in this city and whose more recent studies of the Pennsylvania mining district have attracted considerable comment, went



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"WEST SIDE," PHOTOGRAPHIC REALISM BY SCHNAKENBERG

Bouché and J. B. O. Nordfelt for painting and of Gladys Bates, José de Creeft, Leonard Crunelle and Sylvia Judson for sculpture, was also responsible for the awarding of the numerous prizes.

The most important of these, the Mr. and Mrs. Frank G. Logan Art Institute Medal, to which is attached a substantial honorarium to be used either for purchase or award, was open only to work having hitherto received no similar recognition. This honor went to



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BORIS ANISFELD: "STUDIO" WINNER OF THE CAHN PRIZE

the Norman Wait Harris Silver Medal and Prize of five hundred dollars. Entitled *Frosty Morning*, this is a study of winter trees whose leafless branches form a series of patterns that interweave with the level lines of the fields behind them, and achieve a degree of emotional expression akin to Van Gogh. A second prize established in 1902 by this same donor is the Bronze Medal bearing his name, to which attaches an honorarium of three hundred dollars. This was awarded to Lila Copeland for *Railroad Bridge*, a coloristic, freely handled landscape study.

The M. V. Kohnstamm Prize of two hundred and fifty dollars, offered for the most commendable painting in the show, went to Joseph Vorst for his *Drifters on the Mississippi*, a highly original and humorous view of a flood in which a variety of animals have calmly resigned themselves to the conditions imposed by the disaster.

A further prize of two hundred dollars was raised by the Chicago Artists Annual Ball, to be awarded to a native artist only. This went to Robert Lifvendahl for his *Landscape*, while Boris Anisfeld, an-

other Chicago painter, received the Martin B. Cahn Award for his figure study entitled *Studio*.

The Art Institute Alumni Association has established a final prize which is limited to painting or sculpture executed by a student or former student of the Art Institute. The special jury chosen to confer this honor selected Gladys R. Davis' *The Lute*, a balanced figure composition.

Four honorable mention awards were made in the fields of landscape, architectural subject, sculpture and portrait or figure subject and were won respectively by Hendrik Mayer for *Picnic on the Allegheny*, Nicola Ziroli for *House in Soli-*



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(ABOVE) "THE LUTE" BY GLADYS R. DAVIS, AWARDED THE FRENCH MEMORIAL GOLD MEDAL; (RIGHT) "FROSTY MORNING" BY FIENE, THE HARRIS SILVER MEDAL PRIZE WINNER



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tude, Stuart Benson for *Head of a Provincial Peasant* and to Paul L. Clemens for his *South Wind*.

Aside from the actual prize winners a survey of this exhibition as a whole should be of the greatest encouragement to followers of and believers in American painting, for the intensely individual character of the explorations undertaken by this newest generation of artists, and their tangible results. Already evident in last year's show, the 1938 exhibition indicates a trend toward a personal conception and interpretation which is a definite attempt towards establishing an independent viewpoint. The tradi-



tional landscape has here made way for the everyday scene, set forth with freshness, often with humor. The city street, the corner lunch stand, the chess game, the housewife at her mending, the beach party, the market, dust bowl dramas — all have been seen and honestly recorded. Notably absent is the academic portrait, figure painting of an experimental nature having supplanted conscientiously photographic reproduction. Another encouraging symptom is the rarity of abstractions, the entire show including but two or three, an indication that the younger generation has passed through this technically valuable but emotionally

(BELOW) "WYOMING LANDSCAPE" BY AARON BOHROD, AWARDED THE MR. AND MRS. FRANK G. LOGAN ART INSTITUTE MEDAL AND FIVE HUNDRED DOLLAR PRIZE

sterile school and has returned to life for more concrete and satisfying material.

A final word should be said in regard to the technical evolution which is apparent in so many of these works that it may be considered a definite movement. Everywhere may be seen an infiltration of light, a greater attention to the qualities and possibilities of the medium, a dissolving of tight forms and increasingly loose and flexible brushwork—altogether a greater ease and a growing self confidence that heralds America's artistic coming of age in this, the forty-eighth annual showing of indigenous painting and sculpture.

Settecento Spirit & Modern Decor

THE rapidly increasing popularity in America of the decorative styles of eighteenth century Italy—comprising both Baroque and Neo-Classic furniture and accessories produced in Venice as well as in Piedmont and Liguria—bids fair to rival the much older interest in contemporaneous English and French decorative art, a competition tempered only by the comparative rarity of examples of Italian production. An excellent view of the available material, however, is to be obtained from the current exhibition at McMillen, Inc., which consists of an excellent series of informal arrangements that suggest rather than reproduce rooms ready for living.

In these candle-lit small rooms keyed in the pale, delicate tonalities of rose, cerulean blue and chartreuse green which recall the brilliant impasti of Tiepolo and Guardi, there is somehow suggested the re-awakening of a great and truly imperishable civilization. Its chief stimulant is the omnipresent good taste which is a characteristic of Venetian art from the glittering, wonderfully stylized Byzantine mosaics inside the dome of St. Mark's to the fanciful and incredibly deceptive painted architecture of the Palazzo Labia and the

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Villa at Strá. The settecento, decadent in manners and morals, was nevertheless again fresh and original in the matter of decorative style; the architects of Venice, and of Turin and Genoa as well, were completely independent of Paris and the great academic style, and their free invention reached to the unashamed boldness and vigor of the fullest development of the Rococo down to the last commode, console and candlestand. When the second European classical Renaissance of artistic form had become obvious and inescapable, these selfsame architects and artisans produced decor actually much closer to the source inspiration of the excavations at Herculaneum and Pompeii than the identically influenced work in France and England.

Of all these phases the current exhibition is eloquent. It stresses, too, the fact of the peculiar fitness of settecento decor to the American living quarters of today, even its astonishing harmony with the most modern of twentieth century backgrounds. A wall simply covered in grey-white satin is an admirable background, even though it only partially suggests how much more an original Venetian paneled or painted room of the period would recreate rooms in which one could almost hear the polished conversation of abbés, the quotations from Goldoni's latest farce, or the tones of Galuppi's strings rehearsing a new suite of Scarlatti.

"THE CREEPERS"
BY CLARENCE
CARTER



SMOOTHLY
PAINTED STUDY
IN WHITE AND
GREEN

ACQUIRED BY THE METROPOLITAN MUSEUM THROUGH THE FERARGIL GALLERY

MUSEUM PURCHASES OF AMERICAN ART: THREE PAINTINGS FOR THE METROPOLITAN

The Metropolitan's increased purchases of contemporary American painting, begun last spring, are to be heartily acclaimed in view of the important collections of twentieth century art that are being formed by the outstanding museums elsewhere throughout the country. With these three canvases it further endorses the realism and sincerity of outlook that are, perhaps, the characteristic trends in American painting, as here set forth by Peirce and Baylinson, two artists of established reputation, and by Carter, one of the most promising newcomers.



ACQUIRED BY THE METROPOLITAN MUSEUM THROUGH THE UPTOWN GALLERY
A. S. BAYLINSON'S "WOMAN AT A WINDOW," IN TONES OF PINK AND BLUE;



ACQUIRED BY THE METROPOLITAN MUSEUM THROUGH THE MIDTOWN GALLERIES
"HAIRCUT BY THE SEA" BY WALDO PEIRCE

New Exhibitions of the Week

HOFER, AN IMPORTANT GERMAN ARTIST, INVADES A FRENCH SEASON

PAINTINGS by Carl Hofer, the German artist whose *Man with Looking Glass* became the center of interest at the Carnegie International, are hanging in the current exhibition of the Nierendorf Gallery. Whatever subjects this artist paints, whether figure, landscape, or still-life, they are always characterized by two complementary aspects—severe construction and a sensuous surface texture overlaid with the richly variegated colors that are identifiable with Hofer's peculiar style. In the attenuated figures that are modeled with these luscious colors and enclosed with a line that emphasizes their musical linearity, these complementary factors aid in the creation of individuals remote in their structural encasement yet attractive in their warm blanket of colors. Carefully Hofer uses his paint to reconstruct the body over the skeletal foundation. In an ink drawing of two profiles his contour line cleaves the bone, leaving scarcely more than startling caricatures that show the point from which his paintings progress.

The landscapes are paintings of beautiful Lugano, Switzerland, where Hofer has made his home. Even more rigidly composed than the figure paintings, they recall that this artist was early influenced by Cézanne who wanted to make Poussin over from nature. Hofer's close alliance with the abstract, architectonic reconstructions of form that were evolved under the inspiration of Cézanne's work, is evinced in an experimental landscape that has been included in the exhibition. Yet, despite the classical formality of Hofer's block-like forms, perhaps because of their relentless composure, the views of Lugano remain more picturesque than grand, more pretty than magnificent. The colors that animate the impassive figures prove to be too rich for the landscapes. However, when Hofer approaches his scene more informally, as he does in the small view of Malcarina, there is arresting beauty in the placid vision which is so recreated on the canvas that not one part of an inch remains unenriched by the artist's magic colors and textural sensuousness.

M. D.

BEGINNINGS & LANDMARKS OF A PIONEER MODERN GALLERY

LITTLE over thirty years ago Alfred Stieglitz opened a small experimental gallery in the attic of 291 Fifth Avenue. Called the Photo-Secession Gallery, it became famous as "291" and it was here that such names as Lautrec, Cézanne, Rodin, Matisse and Picasso first appeared to shock, bewilder, and outrage the American public, and to stimulate certain young artists to follow the School of Paris in experimenting with form and content.

At An American Place, which is an offshoot of "291," an exhibition, organized to show the "beginnings and landmarks of '291,'" makes clear what foresight and courage was possessed by Stieglitz and his little group that pioneered for modern creative art amid the hoots and howls of the entrenched conservatives. The manifold

activities of "291" are represented in several sections of the exhibition, including photography, paintings "of a challenging nature," almost all of which were shown at "291," and examples by artists, like Weber, Demuth, Dove, Marin, and O'Keeffe who grew along with the gallery. Another section is devoted to printed matter and material related to *Camera Work*, that remarkable magazine which Stieglitz edited from 1902 to 1917 when "291" was closed to the public.

A now famous lithograph, *Bathers*, by Cézanne, a cubist abstraction by Picasso, a drawing by Rodin and an orchestral watercolor, *Movement, Seine*, by Marin constitute some of the targets for the abuse that was hurled at "291" when these same examples were exhibited between 1911 and 1918. Though we like today to identify this intolerance with the past generation, an ear to the transient comments made before a Picasso or a Marin dispels this illusion. Despite the frequent appearance of paintings by these masters and their contemporaries a good number of our citizens have virtually no will to comprehend, no less to appreciate, their trials and successes.

There are many interesting aspects of the exhibition which show "291" to have been vital, progressive, and penetrating. A print by Utamaro hangs beside a colored lithograph by Lautrec which reflects the Japanese art. An inimitable crayon drawing by an unknown child foreshadows the modern craze for the art of the young, and a watercolor, of no apparent importance save that it was made for Stieglitz's thirteenth birthday, shows how the way was paved at an early age for the reception of Picasso's abstractions. Stieglitz's photographs, hanging beside the soft-focus impressions of his contemporaries who endeavored to reproduce the effects of paintings by Whistler and the Barbizons, are recognizable by their objective clarity and by their brilliant use of light and shadow. This exhibition is an intimate record of Stieglitz's career, but it is also a modest presentation of the historical importance of "291."

M. D.



EXHIBITED AT THE NIERENDORF GALLERY
RICH COLOR IN "GIRL IN A BLUE CHAIR" BY CARL HOFER

LOCAL COLOR SEEN IN A GAY SERIES OF PAINTINGS BY HARSANYI

CHARLES HARSANYI'S show of paintings at the Uptown Gallery contains a very direct appeal to the eye in the simplicity of his forms and in the agreeable clarity of his color harmonies. Glimpses down streets, a few buildings clustered near the water, landscapes which incorporate signs of human life, and a few portraits are the materials upon which he draws.

Of the portraits, *Grandma Arcabasso* is the most interesting in portrayal of character, except, perhaps the charcoal drawing of an old woman which is not hung in the exhibition with the oils. But the artist enters more deeply into the scene which he builds up for himself, of such ingredients as a group of houses, or a collection of railroad cars which he arranges into a simple pattern. Especially has he been successful in *Freight Yard*, which assumes almost an air of gaiety, instead of its usual sordid aspect. Perhaps it is his Hungarian background which makes him see life in almost the primary colors of folk art, and keeps his work on its untroubled plane. At any rate, this is an ingratiating show to arouse one's interest.

J. L.



EXHIBITED AT THE JULIEN LEVY GALLERIES

DETAIL FROM "THE ETERNAL CITY," BLUME'S DIALECTIC PICTURE METICULOUSLY PAINTED

SCULPTURE GROUPS BY MILTON HEBALD SHOW CONTEMPORARY SCENES

THE one man show at the A.C.A. Gallery of the sculpture of Milton Hebald is the award to a very young man who won the competition which this gallery offers each year. Working in a variety of materials which range from Florentine marble, walnut and oak to bronze, one perceives diversity of subject and versatility in the artist's adaptation of subject to medium. He is developing, however, a personal style which marks all of these examples from his hand. They have a delicacy of balance in the relation of one form to another which give his groups unity unusual in the work of so young an artist. *Pickets*, *Swing Band*, *Struggle* are seriously conceived and carried out with a sure hand. Sculptors who translate the contemporary scene with social consciousness are few and far between. Hebald, without a touch of propaganda, gives evidence of his sympathy with and understanding of what is going on around him.

J. L.

SIMPLIFIED FORM VARIOUSLY TREATED BY FOUR SCULPTORS

ONE of New York's infrequent exhibitions of sculpture is now being held by the Georgette Passedoit Gallery where four sculptors are each showing three works. John Flannagan's mastery of the block form is unequalled in his granite pieces which, with the slightest articulation, take the shape of a kneeling figure, a monkey, or a crocodile, which is ingeniously twisted on its tail to retain the columnar form of the rough material. The coarse grain of the stone, especially well adapted to this artist's rather primitive style, is carefully left unrefined throughout the surface.

William Zorach and José de Creeft, on the other hand, vary their texture, appealing to the more sophisticated visual senses. The dynamic black granite head by the latter shows how much the modern artist has profited from the method of direct carving. The huge block of stone has been made to respond to different instruments and to various degrees of polishing, both of which enhance the restrained naturalistic aspects of the representation. Zorach's *Hound* admirably achieves that intermediary stage between the recreated form and the natural shape and mass of the boulder. The large, simple volumes of his *Setting Hen* contrast favorably with the decorative sculptures by Heinz Warneke whose deliberate stylizations

are based on cubic planes.

The exhibition offers an exposition of contemporary American aims and achievements in the field of sculpture that will be enjoyed by everyone interested in this art. M. D.

A SINGLE PETER BLUME PAINTING

THE vastly increased tempo of modern society has made time an element constantly to be contended with and a serious problem to the artist who must produce in order to live. Peter Blume, aided for more than two years by the Guggenheim Foundation, was enabled to defeat the insistent pressure of living. Always a careful artist who required time to polish his immaculate paintings, he has had the past three years to spend on one work. This, together with several infinitely refined pencil studies, is now hanging in the Julien Levy Galleries.

The Eternal City stands as a challenge to the thousands of hasty canvases that are hastily conceived and hastily realized. Stepping over the researches of

modern times, it turns back to the fifteenth century in Italy and Flanders. For in its miniature precision, its spatial and architectural unity, its crisp colors and sensitive atmospheric relations, this painting derives its technique from the meticulous Flemings and the lyrical Venetians, perhaps from Carpaccio and the Bellini. Individuality appears in the arrangement of a complex scene including figural, architectural and landscape elements all of which are woven together into one binding composition. Completely contemporary, however, is the thesis, which is a violent denunciation of Italian Fascism, symbolized by the dominating feature of the painting which is a jack-in-the-box surmounted by a great papier-mâché head of the Dictator painted in venomous green and lurid red. The different episodes of the paintings were evoked by the history and the current events of Italy just as was this head of Mussolini. There are the subterranean passages of the Coliseum in Rome, a typical shrine taken from Florence, a street scene in which the soldiers mutiny against the officers who are attacking the populace, and a view of a Tuscan hill town. The towering mountains in the distance fade atmospherically in carefully registered tones of purple.

But in the foreground a broken down beggar woman seated before her charcoal brazier, counting her beads, matches her disintegration with the surrounding débris of classical sculpture. The strange "grotto" which houses a figure of Christ, the Man of Sorrows, hypocritically bedizened with cheap tribute, gleams in the interior light which is isolated in the murky gloom of modern suffering.

At no time does the ugliness of the events intrude upon the artistic nature of the painting. Peter Blume has found a mature solution to the modern artist's problem of coordinating propaganda with aesthetics. If there is a danger in this work it lies in the extremely contracted style and in the cloying hues of the clouds. M. D.

JAMES STERLING COLORFULLY EXPRESSES A VARIETY OF MOODS

A THOUGHTFUL mood pervades the paintings of James Sterling, who is now holding his first one man show at the Artists Gallery. Of the seventeen examples on view about half of them are figures, and it is in the handling of these that his best work appears.

Color is his chief absorption, to convey his forms, to invoke his own individual mood, to delight the eye. In both landscape and still-life paintings Sterling's color has a tendency to become murky, in a

manner which does not at all express the reality of feeling which motivates his work as a whole. *Woman in Pink*, however, gains all its strength and vividness from the artist's successful manipulations of the pigment. There is intensity and a rich gradation in the pinks, which range from coral to a delicate blush. *Youth*, too, is well executed, the sympathetic interpretation of a young man, boldly painted in brilliant greens and black.

Sterling's work seems to be in the process of emergence from a background of authentic emotion and understanding of the problem he is attacking. When it frees itself it has strength, originality of color and is presented in an individual manner. J. L.

MANGRAVITE: LIVELY SCENES RECORDED WITH ENJOYMENT

PEPPINO MANGRAVITE, now showing his paintings of the past two years at the Rehn Galleries, is a jovial artist, at times lusty and even bawdy in a manner akin to the Dutch Brouwer or Van Ostade. He likes to paint the urban vacationists in suburban surroundings and he obviously relishes their gaiety and freedom.

Mangravite's style of painting coincides perfectly with his preferred subject. His strokes, which invariably cover the canvas diagonally from the right upper corner to the left lower corner, give a sweeping movement to his paintings which is enhanced further by his use of warmly mellow colors to highlight the figures. But at times the artist hurries over his forms, leaving them only wraiths that mirror the distortions of El Greco. Because of this *Reunion in the Apple Orchard* is unsuccessful, but even here Mangravite fills his painting with drifting light and organic space.

In addition to Mangravite's lively narratives, best of which is *Dancing in the Moonlight*, he has painted such sensitive and poetic figure studies as *Young Couple Reading*. There are also paintings in gouache, a medium which this artist controls with exceptional dexterity. Swinging from the hearty spirit of *American Bacchanalia* he enters the lyrical mood of *Paul and Virginia in Connecticut*, a delicate vision thoroughly delightful in its poetic strain. M. D.

A SERIOUS GROUP OF PAINTERS IN A VARIED SHOW

THE annual exhibition of oil paintings and watercolors by the group known as "American Artists" has opened again this year at the Montross Gallery. There is little common bond to tie the individual exhibitors together. For some, however, there is the conservatism that dwells on the experimentations of the past, such as Mary Regensburg's *sorties* in the Van Gogh manner and Arthur Penner's essays in Impressionism. There is also the academic theme which is insisted upon by Nan Greacen, Emilie Guntrum and Elsa Tennhardt, although *Gladiolus* by the last artist is admired for its simplicity of pattern and purity of color. Though Nic Mayne pays tribute to Picasso, his clown and classicized mother and child demonstrate an individual ability to handle color, texture and a spontaneous line.

A more progressive spirit motivates the work of Walter Stiner, a young artist who is showing for the first time with this group. His amusing portrayal of a dog asleep on the floor beside several empty bottles is outstanding among the paintings. He works with a fine line that models form and at the same time enlivens

the surface and he is unafraid to manipulate perspective in order to create an attractive compositional pattern.

This year Paul Gattuso shows a seated nude that is solid in form but slightly bilious in color. *Autumn Landscape* painted in tempera by Martha Levy and *Shanghai Bridge* by Whitney Hoyt are commended, the first for its restrained color, the second for its abstracted clarification of a picturesque scene. Among the watercolors Walton Blodgett's *Soller, Majorca* is a refreshing landscape that combines the grandeur of the rock cliffs with the intimacy of the gardens that lie at their foot. One of this artist's best works, it shows him to be not only an unusual technician who skillfully uses broad washes on a rough grained paper lending texture and light, but also a poetic composer more profound than one would judge him to be from his version of *Radio City at Night*. M. D.

PICTURESQUE VIEWS OF PALESTINE BY SAUL RASKIN

SAUL RASKIN'S oils and watercolors now on view at the Grand Central Galleries are the result of his fourth visit to Palestine. He paints its landscape, cities and dwellings with an intimate understanding of his subject, but it is humanity itself which is his first interest. His excellent draughtsmanship is apparent in these documents of a foreign life, and it is nowhere more striking than in a drawing called *Ribs to a Barge*, in which he uses the framework of a boat for its arresting pattern. *Shoemaking*, a sketch in watercolor which shows three workers around a bench, is executed with an emotional grasp directly communicated to the observer. *Old Market* illustrates many of the factors in Raskin's style which make his work interesting. Here he handles a picturesque, colorful scene, using the perspective of a narrow street and a crowd of moving people in an extremely effective manner, relating the detail to the mass so that nothing is lost in a comparatively full canvas. J. L.

ROUNDOABOUT THE GALLERIES: FIVE NEW EXHIBITIONS

AT THE Carroll Carstairs Gallery a collection of Berthe Morisot's works, formerly in the possession of Madame Rouart, her daughter, recalls the remark once made that the artist was a "Manet in petticoats." Her fidelity to Manet who was her brother-in-law is well known, and again and again her paintings show how (Continued on page 24)



EXHIBITED AT THE FRANK K. M. REHN GALLERY

"YOUNG COUPLE READING" BY PEPPINO MANGRAVITE, LIVELY IN SURFACE AND WARM IN COLOR

ART THROUGHOUT AMERICA

NEW YORK: PORTRAIT BY DAVID FOR THE FRICK; A GREEK HYDRIA

THE Frick Collection has acquired from Messrs. Wildenstein & Company a portrait of the Comtesse Daru by Jacques-Louis David (1748-1825). Formerly in the possession of the Daru family, this portrait passed into the well known collection of M. D. David-Weill, from whom it was purchased by Messrs. Wildenstein. It is mentioned in a number of publications on David and has been reproduced in several. It figured in the notable Exhibition of French Art held at the Royal Academy, Burlington House, London, in 1932.

The portrait is signed and dated "L. David 1810." The sitter (Alexandrine-Therese Nardot) was the wife of Comte Pierre-Antoine-Noel-Bruno Daru (1776-1829), an administrative officer under Napoleon I and the author of a history of the Venetian Republic. Shortly before the painting of this portrait David had begged the Emperor for payment of a number of state commissions, long overdue. Daru, who at the time was in charge of such disbursements, treated the painter with such consideration in the matter that, in return, David is said to have painted the portrait secretly and to have hung it in Daru's drawing-room as a surprise.

The lady is shown seated in an Empire chair, mahogany with gilt bronze decorations. She is dressed in a white satin Empire evening gown and wears a chaplet of white flowers in her hair. Thrown back from her shoulders and draped over her right arm is a green and white cashmere shawl of the period, with its characteristic border designs in many colors. The vibrant olive green background provides a rich tonal answer to the brilliant green of the shawl, necklace and earrings. By contrast, the satin and skin are heightened and the figure stands out in relief.

AN outstanding example of Greek metalware which has recently been acquired by the Metropolitan Museum of Art is a richly decorated bronze hydria, or waterjar whose exceptionally fine state of preservation suggests its having been buried in a tomb. The original golden color of the bronze has been partially covered with a blue-green patina. On the upper side a punctured whirl is concluded to be a maker's mark.

Of this hydria Gisela M. A. Richter, Curator of Greek and Roman art, writes in the Museum Bulletin:

"As fine bronze vases of Greek workmanship are rare, it is a happy chance that we have been able to obtain so notable a piece, especially when we already have the superb prize hydria with Argive inscription. But whereas the latter belongs to the time of the Olympia sculptures (about 460 B.C.) and partakes of the robustness of that age, our new accession should date about fifty years later. A greater suavity and elegance in curve and decoration—with but little diminution of power—suggests the post-Parthenon period.

"The shape of our new hydria is that prevalent in the last quar-

ter of the fifth century B.C., a near parallel being the hydria of Meidias, which, however, may be a little later. In ours the body is almost as broad as it is high, forming a rich, full curve, and the neck is rather short; while in the hydria by Meidias body and neck are slightly more elongated, resembling more nearly the form current in the fourth century.

"Great attraction is added by the ornaments. In contrast to the vessel itself—which is hammered and quite plain—the handles and the foot are cast and profusely decorated with reliefs and silver inlay. . . .

"The most lavish decoration is reserved for the vertical handle, which forms, so to speak, the climax of the composition. The handle proper is ribbed like the horizontal handles but the bands, instead of stopping short at the attachments, continue and form spirited designs of silvered scrolls and plain palmettes. On the lower attachment these scrolls are repeated in very low relief and without silver inlay, to serve as a delicate, subdued frame for the sculptured group, which rises like a flower from a bed of acanthus leaves.

"The subject of the group is a winged female figure seizing a deer. She has jumped on the back of the animal, has placed her left arm firmly round its neck, and with her right hand grasps one of its antlers. . . .

"Since there is no knife or other weapon, the scene is presumably not sacrificial, and the winged figure therefore not Nike but probably Artemis. . . .

"Our relief is executed with the greatest delicacy and finish. We may note the tiny incised lines (now mostly obliterated by patina) which indicate the feathers of the wings and the coat of the deer. . . ."

BOSTON: A LATE PASTEL PORTRAIT BY MANET

THE Museum of Fine Arts in Boston has acquired recently a charming pastel by Edouard Manet representing the Parisian journalist and

man of letters, René Maizeroy.

The subject of the picture is a young man of about twenty-five years of age wearing a small, low-crown bowler hat, and dressed in a light blue frock coat and trousers, with a chestnut colored overcoat slung over his left arm. It was drawn by Manet about the year 1882 after Maizeroy had given up his commission in the army to take up writing as a profession. Maizeroy's early employment was with the journals, *Figaro* and *Gil Blas*, but he later published a number of novels which are vivid, if somewhat *risqué*, pictures of the Parisian life and society of the day. He belonged not only by profession but also by heritage (his real name was Baron Réne-Jean Toussaint, Maizeroy being his *nom de plume*) to that select and smart society of people who frequented the cafés, the boulevards and the salons, and Manet has depicted him as a typical *boulevardier* of Paris of the eighties and nineties.

During the last few years of his life Manet worked a good deal in pastel, for he was forced to a



RECENTLY ACQUIRED BY THE METROPOLITAN MUSEUM OF ART
GREEK BRONZE HYDRIA OF THE LATE FIFTH CENTURY B.C.,
A DETAIL FROM THE HANDLE OF WHICH IS SHOWN ABOVE



wheelchair by partial paralysis, and found this medium easier and less tiring to handle than oil. The portraits of men from this period are fewer than those of women and in general record the features of his intimate and distinguished circle of friends. Such pastels as those of the novelist George Moore or the painter Constantin Guys rank among Manet's finest character studies, and are eloquent testimony that, in spite of his physical weaknesses, his hand and his eye were as keen as ever.

The Maizeroy portrait, one of the few full length pastel portraits essayed by Manet, is less a study of individual character than an interpretation of a particular type. It is drawn with a directness and an eye for decorative pattern, and retains much of the luminosity which is found in Manet's work in oil.

The painting is not well known and, in fact, has been published only by Duret, being entirely overlooked by the authors Jamot and Wildenstein in their catalogue raisonné and wrongly listed by Tabarant in his similar publication. It was formerly in the Bernheim-Jeune and Eben and Robert Jordan collections, and was presented to the museum in memory of Robert Jordan by his wife.

BOULDER: A NEW ART GALLERY

AS THE culmination of a ten years' development program, the University of Colorado opens its new Art Gallery with a national exhibition of sixty-nine watercolors and nine pieces of small sculpture. These works have been loaned by museums, from private collections and by the artists themselves, and include George Biddle's *Fruit Market*, lent by the Rehn Gallery, and Paul Sample's *Montana Farm*, from the Ferargil Gallery. The exhibition also shows the nineteenth century American painters, with a representation of Homers, Sargents and Childe Hassams. Further modern artists are Gifford Beal, Rockwell Kent, Walt Kuhn, Zorach, Dasburg, Fiene, Luks and others.

From the Denver Art Museum come a selection of works representative of the School of Paris and European trends in general. Here may be seen watercolors by Miro, Rouault, Klee, Weber and Hanns Skolle. Works by Denver artists who have attained national recognition round out an impressive showing and call attention once more to the increasingly important role that art is playing in the West, both from a cultural and a creative point of view.

The new Gallery, which contains over two hundred and fifty feet of wall space, is conducted by the Fine Arts Department of the University of Colorado as a part of its program of bringing art to the students and to the people of Colorado. Exhibitions will be changed monthly or semi-monthly and weekly during the summer session so that visiting teachers, many of whom come from small communities, may see twelve exhibitions during the summer months.

NEWARK: ACCESSIONS OF CONTEMPORARY AMERICAN PAINTING

OIL PAINTINGS by twelve American artists have been placed on display at the Newark Museum. The paintings were acquired by the Museum, through gift and purchase, during the current year and are being shown there for the first time.

Artists represented in the collection are Robert Brackman, Stuart Davis, Joseph Stella, Anne Goldthwaite, Marguerite Zorach, Dorothy Varian, Raphael Soyer, C. V. Grant, Edwin B. Child, Gus Mager, Marian MacIntosh, and Henry Wellington Wack.



RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON
MANET: "PORTRAIT OF RENE MAIZEROT," A JOURNALIST

The center of the exhibit is Joseph Stella's five-panel mural *New York Interpreted*. In this monumental work, Stella, a master craftsman and lover of color and pattern, has put on canvas his impression of the metropolis. The panels are designed in symphonic sequence and featured by patterns of light, intense and scintillating.

In marked contrast to Stella's interpretative portrait of the New York scene is Robert Brackman's *Mask*, a still-life featuring a clown's mask, guitar, wine bottle and glass and a bowl of luscious fruit for which Brackman seems to have a special talent. Careful composition and a characteristic richness and glow make this a notable example of his work.

Place des Vosges by Stuart Davis, *Interior* by Dorothy Varian, and *Bridge* by Marguerite Zorach are part of a collection of contemporary American paintings given to the Newark Museum last spring by an anonymous donor. The Stuart Davis is a street scene abstractly rendered in planes of red, pink, buff and yellow. In *Interior* Dorothy Varian treats a scene of common life with sensitive feeling and fresh color. Marguerite Zorach's is a landscape dominated by a white bridge.

Raphael Soyer's *Fé Alf and Pupils* depicts an interlude in the dance studio, painted in mellow tones. Gus Mager has two paintings in the show, *Wrestlers* and *Country Road*. Both are executed with simplicity, directness and force. Anne Goldthwaite is at her best in *Market Day*, a southern scene rendered with keen perception. This canvas was given to the museum by Henry A. E. and Paul C. Jaehne of New York.

SPRINGFIELD: AN IMPORTANT SHOWING OF DAUMIER LITHOGRAPHS

DURING November a group of over a hundred lithographs by the nineteenth century French artist, Honoré Daumier have been shown at the Springfield Museum of Fine Arts. The greater part of these come from a local collection. The others have been lent for the exhibition by the Weyhe Galleries of New York.

Although only one side of Daumier's technique as an artist may be studied in these lithographic caricatures, the profound and melancholy romanticism which underlies all his art may be seen as well here as in his paintings. The Daumier of these prints is the Daumier which France knew when, in the graft and political corruption of the government of Louis Philippe, the ideals of the free and brotherly democracy for which the common people had fought, were forgotten. It was then that Daumier's lithographs first appeared in the comic sheet, *Caricature*. In six years he became nationally known for the political drawings which, in 1832, earned for him a term of six months in prison. Three years later the government closed the paper and Daumier was released from the necessity of flaying in anger the politicians for whom he had really found some pity. He then turned from a political caricaturist to a social satirist and for the next thirteen years the non-political sheet *Charivari* carried his drawings. Examples of each period are represented in this show.

DETROIT: MICHIGAN ARTISTS IN A 17TH ANNUAL SHOW

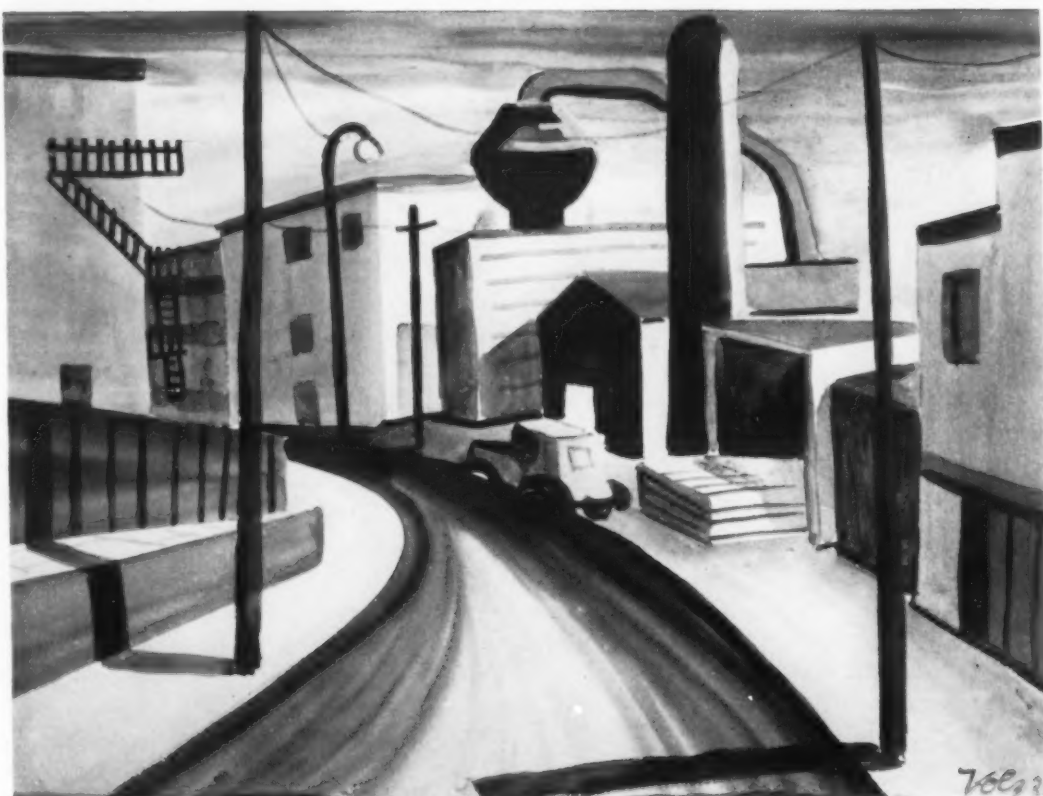
THE seventeenth annual exhibition for Michigan Artists opened at the Detroit Institute of Arts November 16 and will continue until December 20. Two hundred and sixty objects which include

painting, prints, and sculpture were chosen from twelve hundred entries by a jury elected by previous exhibitors in Michigan Artists Exhibitions.

Well known artists represented are Jay Boorsma, who has two black and white watercolors reminiscent of Chinese landscapes, John Carroll, who submitted a landscape, and John Pappas, three oils of Greek villages. Fifteen prizes have been awarded.

RICHMOND: ACCESSIONS

THE Virginia Museum of Fine Arts, Richmond, announces the gift of an important example of the work of Ferdinand Bol, 1611-1681, a Flemish painter who studied under Rembrandt. The painting, measuring forty-five inches by thirty-nine inches, is the portrait of a middle aged man, seated beside a table on which rests an open book. Behind the table stands an astrological globe. The portrait is obviously the study of a scholar or astrologer, and was purchased in Europe by Gari Melchers, in whose studio in Holland it formerly



EXHIBITED AT THE SAN FRANCISCO MUSEUM OF ART

VOLZ: "SUNDAY MORNING IN THE MISSION," THE PARILIA PURCHASE PRIZE WINNER

THE ART NEWS

hung. It is the gift of Mrs. Gari Melchers, of Falmouth, Virginia, in memory of her famous painter husband, a memorial exhibition of whose works will be shown in the Virginia Museum in January.

This painting, together with other recent accessions to the collections of the Virginia Museum, is featured in a special exhibition which has just opened there. Among other gifts to the Museum, announced and shown for the first time in this exhibition, are:

Four vases of Cipriote pottery, dating circa 2000 B.C., also the gift of Mrs. Gari Melchers. These

vases were purchased by Mr. Melchers from a collection in the Metropolitan Museum of Art.

An oil painting, *Play*, by Kenneth Hayes Miller, American contemporary, the gift of Mrs. Thelma Cudlipp Whitman, wife of former Governor Whitman, of New York.

A French seventeenth century landscape painting, artist unknown, the gift of David Silvette, of Richmond.

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An oil painting, *Crossing the Stream*, by Walter Clark, N.A., 1846-1917, American, the gift of his son, Eliot Clark, A.N.A., of Charlottesville.

A pair of primitive early Virginia portraits in oil by George Mason, a signer of the Declaration of Independence, and his wife, the gift of David K. E. Bruce, of *Staunton Hill*, Brookneal.

A fine pair of Flemish seventeenth century ivory carvings, on original bases, figures of a peasant man and woman, the gift of Mrs. Charles A. Peple, of Richmond, whose husband's ancestor, Gustavus Adolphus Peple, brought them from Belgium.

An interesting fragment of carved decoration from a walnut fire screen of the Charles II period, England, the gift of Robert W. Symonds, of London.

These are followed by an important group of etchings by American contemporaries including Loren Barton, Rockwell Kent, Ellsworth Woodward and John Sloan. Color engravings and one hundred pen and ink drawings by Dugald Stewart Walker, Richmond artist and illustrator, complete this series of accessions.

SAN FRANCISCO: A SECOND ANNUAL SHOW OF WATERCOLORS

THE amazing growth of the San Francisco Art Association Annual Exhibition during the past few years has necessitated a reorganization of this important West Coast artistic event. In consequence last year for the first time the different media were each accorded a separate showing which proved so successful that the Art Association is now holding its Second Watercolor Annual which follows upon the exhibition of prints and drawings held in the early part of the Fall.

The eighty-eight works on view were chosen from over five hundred entries and represent sixty-three artists in all parts of the United States, though the California section is particularly large. Nevertheless the show has a national character that makes it all the more interesting to a West Coast public. Many types of painting are exemplified, the jury having based its system of selection on what can be termed the four outstanding trends of art today: painting for the relationship of color and form, works that express social consciousness, painting based on the psychoanalytical approach and painting based on copying nature.

Numerous prizes were offered and were awarded to Herman Volz for his *Sunday Morning in the Mission*, to Miné Okubo for *40 P. Q. Z.*, to Beckford Young for his *Abstraction* and to John L. Howard for *Audience*.

CAMBRIDGE: GIFT OF A PAINTING BY A RARE IMPRESSIONIST, BAZILLE

IN A painting entitled *Scène d'Été*, by Bazille, the Fogg Museum of Art has acquired a fine example of the early Impressionist movement. It was presented by Monsieur and Madame F. Meynier de Salinelles, the latter a niece of the artist, and it is the only signed and dated picture by him in America.

Frédéric Bazille (1841-1870) died at twenty-nine, but during his brief career he lived and worked in the inner circle of the Impressionist group. He shared their theories of color and open air painting. He was a close friend of Monet and Renoir and he painted them with others in a picture of his own atelier. He was included in Fantin-Latour's picture *L'Atelier de Batignolles*, where he appears in the group around Manet at his easel. But when the war of 1870 broke out he volunteered, choosing the most dangerous branch of the service, the Zouaves, and was killed in a charge in his first battle. Although he could not share in the fuller development of the Impressionists that began after the war, he was at the time of his death among the leaders.

From his few years of work there remain some forty-four paintings and studies. Most of them are still in the possession of his family and relatives; two are in the Louvre. Of these the best known is the *Réunion de Famille*, a large group of figures on a terrace, shown at the French Exhibition at Burlington House in 1932.

This picture was painted in 1869, the year before his death, and was hung in the Salon. It is a large canvas, about five feet square, with groups of male bathers. It represents the earlier period of the movement, before the adoption of broken color and single brush strokes that came after 1870, but in its fundamental theme of sun and shadow and its bright palette are already implied the essentials of Impressionism.



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The Art News of London

THE National Maritime Museum, whose inauguration was both a patriotic and an artistic event last season, has recently received a series of valuable gifts which, eked out by purchases, contribute important works of art to the existing collections. The most notable of these is a Gilbert Stuart oil sketch of Admiral Lord St. Vincent, the finished portrait of whom is recorded in an engraving from the now vanished painting. Historically the work is of interest for the fact that the subject is here depicted in the prime of life, whereas other and better known likenesses show him at an advanced age. A further and most appropriate accession is the sumptuously costumed portrait of Queen Henrietta Maria, it having been for this historic personage that Queen's House, which now forms part of the Museum, was built. Two *grisaille* sea pieces, one by William van der Velde the Elder and the other by Herman Witmont, as well as paintings by Adam Willarts, Isaac Sailmaker and Robert Cleverly are among the most decorative of the newly acquired works. These accessions are rounded by a selection of atlases and papers and some unusually fine celestial and terrestrial globes in both bronze gilt and silver, mounted on brass stands.

ADVANCE notices of the Royal Academy Exhibition of European Art of the seventeenth century, which is scheduled to open on January 3, have aroused greatest interest among exhibition goers and art lovers of the quality of the works which will be placed on display. This is to be the first winter showing organized by the society to be devoted exclusively to one historical subject. Representative works will include not only paintings and drawings but also tapestries, furniture and other examples of the domestic arts of England, France, the Netherlands, Spain, Italy and Germany.

The main bulk of the exhibition will be drawn from British sources, as the tradition of patronage founded by Charles I has provided the country with private collections unrivalled in masterpieces of this period. Not only the English masters, such as Kneller, Lely and Dobson will be amply represented, but there will be a large Netherlands sections with fine examples of Rembrandt, Rubens, Frans Hals, Van Dyck Vermeer, and the Dutch *genre* painters. The great Spanish masters, Velasquez, Murillo and El Greco show the development of this rich period in the Iberian peninsula, while paintings by Claude and Poussin record its flowering in France and Guido Reni and Salvator Rosa represent the seventeenth century in Italy.

Wherever possible the works of each country will be grouped together with their contemporary furniture, tapestries and accessories so that the character and development of art in the respective nations may be clearly shown. For this occasion the King has consented to lend important works of the period from Windsor Castle and Buckingham Palace. Many other treasures in private ownership to which the public have hitherto had no access will now be on view for the first time, revealing the richness of private collections throughout the country.

THE Lefèvre Galleries in St. James Street are currently the scene of an exhibition of two outwardly dissimilar artists. A more analytical glance will prove, however, that Frances Hodgkins and Leila Caetani, the current exhibitors, in their thoroughly individual approach to painting, have a definite relation to each other. Of the former there are no less than sixty-three canvases on exhibit and these show a curious mixture of straightforward acceptance of visual truths with a fanciful series of relationships connecting wholly dissimilar facts and objects which, in the manner of the Surrealists, are successfully integrated in the painting. Not only are colors oddly combined, but still-life and landscape subjects are most successfully united, as in *River Severn*, *Amphorae* and *Eggs and Ferns*.

Whereas with Francis Hodgkins this is a purely intellectual feat, Leila Caetani achieves the same end guided by a strong sense of affinities of form and color. In two highly original landscapes, *Ausonia* and *Tuscania* she has exploited these possibilities to the full. Her command of space is likewise evident and is seen at its best in architectural views, such as *Place de la Concorde* and *Piazzetta, Venice*, whose problems of perspective she has ably mastered. In the difficult task of integrating a large canvas depicting a varied scene with many figures, such as the *Canonisation of Dom Bosco in St. Peter's* the coherence of her pictures is greatly to be recommended.

BUST OF
GOUGENOT DE
CROISSY BY
JEAN-BATISTE
PIGALLE



SALE AT THE GALERIE JEAN CHARPENTIER, PARIS

The Art News of Paris

THE rare event of a sale which, in one afternoon offers an authenticated Goya portrait and a magnificent bust by Jean-Batiste Pigalle, is one to attract the attention not only of the public, but of the foremost art dealers. This is to be held on December 14 at the Galerie Charpentier under the direction of M. Etienne Ader. The Goya, which the eminent authority August L. Mayer dates at approximately 1708 and to which he refers as an excellent example of the master, represents a young woman in a white mantilla enveloped in a blue silk cloak. It has been in a private collection since 1868 and prior to that was in the Fould Collection.

The Pigalle bust is equally well endorsed. This work represents Gougenot de Croissy and is signed and dated 1748. It has remained in the direct line of the family until the present day and is interesting for its resemblance to the medallion in the Louvre on which are the profiles of Gougenot de Croissy and his wife. In addition to these works there will also be sold a pair of portraits of these same two sitters, attributed to Greuze.

IT IS with distinct surprise that the unusually high standard of this year's Salon d'Automne has been greeted by the critics. This is the more unexpected for the mediocrity of the talent shown here in the last few years, as well as for the fact that the outstanding French artists have been otherwise engaged executing Exposition commissions. The general seriousness of approach in the painting comes as a welcome contrast to the many intellectual movements of the past years whose facile acrobatics have long ceased to astonish. The fact that this renaissance should have taken place in 1937 is proof of the rekindling of interest in art that the Exposition has brought about.

The Salon is presented in the new Exposition Pavilion on the Esplanade des Invalides instead of the Grand Palais, with twenty-three nationalities showing over two thousand works. In spite of these alarming proportions the hanging arrangements, which go by school, make a visit to the show not too arduous. One of the most striking of the oils is Dunoyer de Segonzac's *l'Etable*, an admirably rich and vigorous color harmony which stresses the *impasto* qualities of the pigment. Contrasting are the two landscapes which flank it, in which Lotiron has interpreted nature in his cool, appraising style. Valentine Prax is inspired by the sea, its sands, its shells and its divinities of antiquity. A small study for the *Tragedie* executed by Henri de Waroquier for the Trocadero finds this artist in a characteristically melancholy vein, while his smaller landscapes, with their cold and penetrating light, recall the unreality of a snowy day. Van Dongen surprises us with an appealing little study of a small donkey lost in the vast wastes of *Pays Basque*, and Friesz charms with his landscapes. One room, devoted to the so called "*anciens*" is dominated by Vuillard's large portrait.

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COMING AUCTIONS*Americana from the Joseph B. Shea Library*

NARRATIVES of Indian captivities and other rare Americana comprising Part One of the library collected by the late Joseph B. Shea of Pittsburgh will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of December 1 and both afternoon and evening of December 2, by order of the present owner, Mrs. Joseph B. Shea, following exhibition from November 27. The sale presents a veritable panorama of early days in America with a large collection relating to Pennsylvania and especially to Pittsburgh; items on trans-Allegheny discovery and settlement, the old Northwest Territory and Mississippi valley explorations, and life on the great plains; narratives of the Overland Trail, California, and Oregon; narratives of Indian captivities and works relating to the Indians; histories and narratives of the French and Indian War, American Revolution, Whiskey Insurrection, and War



PRINT SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
RARE MERYON THIRD ETCHING: "LE PETIT PONT"

of 1812. A significant characteristic of the Shea library is the remarkable condition of the books, many being uncut and in the original bindings.

Fine Prints from Private Collections

THE first print sale of the season at the American Art Association-Anderson Galleries will be held the evening of December 3, following exhibition from November 27, and includes many of the proofs most favored by collectors. The sale comprises the collections of Mrs. Leonard Elmhirst and the late Hon. Theodore A. Peyser, former Congressman from New York City, and engravings and etchings from the collections of the late Seth Sprague Terry and Mrs. Gertrude S. Terry, D. Lyle Russell and Milton Towne.

A large group of drypoints by Muirhead Bone includes two proofs of the famous *Spanish Good Friday, Ronda*. The Parisian scenes by Charles Meryon comprise one of the most notable and complete groups of his etchings to appear in some time, and include a very fine impression of the rare masterpiece *L'Abside de Notre-Dame de Paris*, a strikingly majestic view of the cathedral. Regarding Meryon, Victor Hugo wrote to Charles Baudelaire (April 29, 1860):

"... tell him that his splendid etchings have dazzled me. . . . His plates live, radiate and think." Works by James McBey form another of the principal groups of the sale and include choice proofs of striking qualities of conception and execution, including his *Penance* and *Dawn: The Camel Patrol Setting Out*.

Of the old masters, the fine impression of Dürer's *The Knight, Death and the Devil*, from the Duke of Buccleuch collection, is of particular note. Rembrandt is also represented in the sale.

The celebrated American painter-etcher James Abbott McNeill Whistler is well represented, and there is included a beautiful impression in perfect condition of his etching *The Traghetto*. The unique capabilities of Anders Zorn are seen in some of his best known portraits, nudes and peasant subjects. His *Fisherman at Saint Ives*, a superb proof in rich brown ink, is said to have been the first proof pulled from the plate. Cameron, Haden, Buhot, Griggs, Benson, Hassam, Pennell, Heintzelman, and other artists are also well represented.

Painting Sale of American & English Masters

VALUABLE oil paintings by masters of the American and European schools from the collections of the late Thomas B. Wanamaker, the Hon. Edwin S. Stuart, Charles Newbold Welsh and from Mrs. John Dickey will be dispersed at public auction at the galleries of Messrs. Samuel T. Freeman & Company of Philadelphia on November 30 and December 1, following exhibition from November 26.

Ernest Lawson, William Chase, Alexander Wyant, Thomas Moran and others represent the American schools of the past century. The important English portraits include those of *Thomas Midland, a Master at Haileybury College* by Hoppner, a *Portrait of the Duchess of Cleveland* by Sir Peter Lely, *Portrait of a Gentleman* by Sir Henry Raeburn and examples by Sir Thomas Lawrence, George Morland and Sir Godfrey Kneller. Among a considerable selection of Netherlands paintings those of Jacob Maris, Jan Both and Frans Pourbus should be mentioned, further continental schools being represented by Boucher, Largilliere, Leon Richet and Pannini.

Recent Auction Prices

The sale of furniture, silver, tapestries and other furnishings from the Messervy, Stern and other estates held at the American Art Association-Anderson Galleries on October 7, 8 and 9 brought a total of \$35,054.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
22	Vienna Decorated and Gilded Porcelain Tall Vase and Cover.....	Samuel Spanierman	\$225
23	Pair Sevres blue de roi Porcelain Covered Vases, Mounted in bronze doré	Charles Guttradt	230
71	<i>Portrait of a Lady</i> , painting, British School	L. J. Marion, Agent	190
110	Carved and Gilded Canapé and Two Fauteuils, in Aubusson tapestry, Louis XV style	F. Van Brink	160
208	Knabe Baby Grand Piano.....	Mrs. Rushmore Patterson	210
209	Set of Six Adam Carved Pine Oval Back Dining Chairs, English, eighteenth century	Comer of London	225
332	Set of Eleven Ash and Elmwood Chairs, of Yorkshire type, English, eighteenth century	A. M. Adler	165
375	Khorassan Rug	M. A. Linah, Agent	165
378	Indian Floral Carpet.....	Mrs. T. M. Bancroft	280
489	Set of Six Cut Glass and Silvered Metal Wall Lights—Adam style.....	Richard W. Lehme	380
532	Pair Regence Carved Peetwood and Needlepoint Fauteuils	J. L. K. Weber	330
562	Aubusson Verdure Tapestry—about 1740	Otto Roesler	360
565	Two Louis XV Falletin Tapestry Krels, early eighteenth century.....	I. Fels	380
591	Persian Medallion Carpet	M. A. Linah, Agent	425
610	Set of High Chippendale Carved Mahogany Ladder-Back Dining Chairs..	M. V. Morgan, Agent	480

The sale of early American glass, property of Harry Hilyer Bingham, which was held at the American Art Association-Anderson Galleries on October 15 brought a total of \$3,428.50; the important items follow:

NO.	ITEM	PURCHASER	PRICE
55	Pair of Emerald Green Swirled Salts.	F. S. Gaillard	\$105
83	Dark Blue Three-Mold Sunburst and Diamond Pitcher	Mildred K. Pike	50
94	Three-Mold Sunburst and Diamond Sugar Bowl and Cover.....	Mildred K. Pike	135
126	Pair of Amethyst Pressed Glass Vases	James Graham, Jr.	55
129	Important and Rare Tall Chalice...	An agent for a Private Buyer	85
211	Fine Suncook, N. H., Deep Aquamarine Bowl	Mrs. Robt. C. Laing	45
236	Important Keene "Lily-Pad" Deep Amber Pitcher	Herbert D. Mason	170

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New Exhibitions of the Week

(Continued from page 15)

fundamentally her art was fashioned on his. Yet Berthe Morisot, an Impressionist who showed with the rebels each year from the first in 1874 to the last in 1879, also gleaned from Monet, Pissarro, and Renoir who exhibited beside her. Nevertheless she has contributed not only her natural talent for drawing and taste for color but also a feminine warmth that avoided the repetitious whimsicalities later produced by Marie Laurencin. Each study of a child, filled with a maternal tenderness, has distinct character as well as charm. Some, like *Les Deux Soeurs*, 1894, even have the strength of Renoir or, like *Jeune Fille Assise*, the poignancy of Pissarro.

The most forceful of Morisot's works in this collection are two early marines in watercolor, *Avant d'un Yacht*, 1875, and *Pont sur L'Oise*, 1876, both of which, bearing the firm imprint of Manet's influence, still employ the black which was renounced by the Impressionists in their predilection for pure color. Other examples, apparently used as preliminary sketches for the artist's paintings of the same subjects, will be especially interesting to admirers of this artist's work.

A GENEROUS selection of Barnard Lintott's recent paintings are on view at the Marie Sterner Galleries. Portraits, flower and still-life studies, ballet dancers and circus clowns constitute the subjects of his paintings. So proficient is the artist in the handling of his medium that at times his brush stroke displays a virtuosity that is especially noticeable in the paintings *Paula Tureman in "The Age of Innocence"* and *Clown and Dog*. It is this command of brush and oil that counteracts the persistent reference to Degas, Manet, and the English portraitists.

The Tramp Clown is a sympathetic interpretation admirably blending the ridiculous with the pathetic. The most sensitive portrait, simple and direct, is that of the boy Michael Sterner. On the whole, however, it is the flower paintings that are most amenable to Lintott's art, for there are few artists who can reproduce so vividly the natural beauty of fresh flowers. *Mountain Laurel* revivifies one's memory of this fragile plant and the sensations that the flower itself produces. It is a veritable portrait of the laurel.

A MEMORIAL exhibition of the paintings of Lorenzo James Hatch is being currently held at the Macbeth Gallery. The majority of the work was done near Peking where Hatch went in 1908 to found a Bureau of Printing and Engraving for the Chinese Imperial Government, making China's bank notes, stamps and securities. Achieving the reputation at an early age of being the foremost banknote engraver of his time, his interest turned to color, and he came back to this country to paint enthusiastically with the first group of painters who worked together in Dorset, Vermont. In the current exhibition is a group made in Vermont as well as the interpretations of China, which are chiefly interesting in subject matter. Among the Chinese paintings are studies of a street fair in a Manchu village and a meticulous portrait of a Mongol in a sheepskin coat.

SPECIMENS of true fresco painting by Boris Mestchersky, a Russian born artist who has worked with Maurice Denis in Paris, comprise the current exhibition at the Paul Reinhardt Galleries. Small sketches of large compositions are supplemented by fresco panels in large size which bear witness to Mestchersky's command of his medium. Low-keyed colors, disposed in broad patterns, build up heroic figures with classic solidity. Variety is given to the surface by the coarse grained river sand which supplies the base.

The artist has approached his allegorical, religious, and lighter veined subjects from the point of view of decoration and his details prove their value as such. In *Comédie Italienne* he has integrated, with charming effect, the gay mood of the carnival with the monumental masses of his fresco.

AT THE Tricker Galleries are a score or so of the paintings of Sarah E. Hanley. Her interest lies in natural scenes, all of the work in this show being landscapes or flower studies. A strong religious feeling with romantic overtones is displayed in one or two of the landscapes in which she has incorporated St. Francis and the birds and a Madonna and Child. The flower paintings are magnified studies of a few blossoms, notable among them being one of calla lilies and another of goldenrod. This is conventional work, but done with sincerity and an accurate eye for the details of landscape.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Elizabeth Olds: Paintings, Nov.	28-Dec. 11
American Academy, 633 W. 155.	Vedder: Memorial Show, to April 3	
American Artists School, 131 W. 14.	Paintings, Sculpture, Prints, Nov.	28-Dec. 31
American Place, 509 Madison.	Paintings, to Dec. 27	
American Salon, 40 E. 58.	John Ludlum: Paintings, to Dec. 31	
American Woman's, 353 W. 57.	Paintings and Sculpture, to Dec. 1	
Architectural League, 115 E. 40.	Dwiggins: Illustrations, to Dec. 4	
Arden, 460 Park.	Group Show; Portraits of Children, Dec. 1-17	
Argent, 42 W. 57.	Members: Paintings, Nov. 30-Dec. 11	
Artists, 33 W. 8.	Paintings by James Sterling, to Dec. 4	
Art Students' League, 215 W. 57.	Group Show: Paintings, Nov. 29-Dec. 25	
Babcock, 38 E. 57.	Earl Kerkam: Paintings, to Dec. 4	
Barbizon-Plaza, Sixth Ave. at 58	Baccante: Paintings, Sculpture, to Dec. 18	
Boyer, 60 E. 57.	Eilsheimius: Paintings, to Dec. 11	
Brooklyn Museum	Contemporary Silver, to Jan. 23	
Brummer, 53 E. 57.	François Pompon: Sculpture, to Dec. 31	
Buchholz, 3 W. 46.	Lehmbruck: Sculpture, to Dec. 1	
	Modigliani: Drawings, to Dec. 1	
Carstairs, 11 E. 57.	Berthe Morisot: Seven Mediums, to Dec. 4	
Contemporary Arts, 38 W. 57.	Herbert Barnett: Paintings, to Dec. 4	
Decorators Club, 745 Fifth.	Rodman; Howard: Paintings, to Dec. 9	
Decorators Picture, 554 Madison.	Rooms for Paintings, to Dec. 4	
Delphic Studios, 44 W. 56.	Stoller: Sculpture, Dec. 1-31	
Downtown, 113 W. 13.	Dorothy Varian: Paintings, to Dec. 11	
Durand-Ruel, 12 E. 57.	Tbalia Malcolm: Paintings, to Dec. 11	
Durlacher, 11 E. 57.	Old Masters: Drawings, to Dec. 11	
East River, 358 E. 57.	French Canadian Primitive Paintings, Nov. 30-Dec. 24	
Federal Art, 225 W. 57.	Posters, Dec. 1-20	
Ferargil, 63 E. 57.	Power O'Malley: Paintings, Nov. 29-Dec. 13	
Fifteen, 37 W. 57.	J. Paddock: Paintings, Nov. 29-Dec. 11	
Findlay, 8 E. 57.	Dorothy Drew: Paintings, Nov. 29-Dec. 11	
French Art, 51 E. 57.	Modern French Paintings, to Dec. 20	
Freund, 50 E. 57.	Channing Hare: Paintings, Dec. 2-18	
Grand Central, 15 Vanderbilt.	Asa Cheffetz: Prints, to Dec. 7	
Grand Central, 1 E. 51.	Gordon Grant: Paintings, Nov. 30-Dec. 12	
Hammer, 682 Fifth.	Fabergé: Jewelry, to Dec. 22	
Harriman, 63 E. 57.	Susanne Eisendeck: Paintings, Nov. 30-Dec. 14	
Harlow, 620 Fifth.	Dwight Shepler: Paintings, to Dec. 31	
Keppel, 71 E. 57.	George "Pop" Hart: Watercolors, Dec. 31	
Kleemann, 38 E. 57.	Albert Sterner: Paintings, to Dec. 4	
Knoedler, 14 E. 57.	Toulouse-Lautrec: Paintings, to Dec. 14	
Kraushaar, 730 Fifth.	Henry Schnakenberg: Paintings, to Dec. 4	
John Levy, 1 E. 57.	Gluckman: Paintings, Nov. 29-Dec. 19	
Julien Levy, 15 E. 57.	Blume: Painting, to Dec. 14	
Lilienfeld, 21 E. 57.	Old and Modern Masters, to Dec. 1	
Macbeth, 11 E. 57.	Jay Connaway: Paintings, Nov. 30-Dec. 20	
Macdowell Gallery, 166 E. 73.	Southern Art Exhibit, Nov. 28-Dec. 4	
Matisse, 51 E. 57.	Rouault: Paintings, to Dec. 4	
Mayer, 41 E. 57.	Edmund Blampied: Paintings, to Dec. 4	
McMillen, 148 E. 55.	Italian Furniture, to Jan. 1	
Metropolitan Museum of Art	Rugs and Carpets, to Dec. 5	
	Excavations at Nishapur, to Dec. 12	
Metropolitan, 27 W. 57.	Czedekowski: Paintings, to Dec. 15	
Midtown, 605 Madison.	Mary Hutchinson: Paintings, to Dec. 6	
Milch, 108 W. 57.	Contemporary American Paintings, to Dec. 3	
Montross, 758 Fifth.	Gordon McCouch: Paintings, Nov. 29-Dec. 11	
Morgan 106 E. 57.	Jean Charlot: Paintings, to Dec. 2	
Morgan Library, 29 E. 36.	English XIX Century Manuscripts, to Jan. 31	
Morton, 130 W. 57.	Block: Engravings; Rednick: Paintings, Nov. 29-Dec. 11	
Museum of Modern Art, 14 W. 49.	Government Posters, to Dec. 1	
	American Paintings for Paris, to Dec. 14	
Museum of the City of New York.	Berenice Abbott: Photographs, to Jan. 3	
Neumann, 509 Madison.	A Christmas Exhibition of Paintings, Nov. 29-Dec. 24	
Newhouse, 5 E. 57.	Sporting Paintings, to Dec. 11	
New School, 66 W. 12.	Dan Rico: Woodcuts, Nov. 29-Dec. 15	
New York Public Library.	100 Books and Manuscripts, to Dec. 31	
Nierendorf, 21 E. 57.	Carl Hofer: Paintings, to Dec. 4	
Park, 48 E. 50.	Joel Levitt: Memorial Exhibition, to Dec. 5	
Partridge, 6 W. 56.	English XVIII Century Furniture, to Nov. 30	
Passedoit, 121 E. 57.	Group Show: Sculpture, to Jan. 1	
Perls, 32 E. 58.	Modern French Paintings, to Dec. 31	
Rehn, 683 Fifth.	Mangravite: Paintings, to Dec. 4	
Reinhardt, 730 Fifth.	Drawings, 15th to 20th Century, to Dec. 20	
Rockefeller Center, 610 Fifth.	The Dance in Art: Paintings and Sculpture, Nov. 29-Jan. 2	
Schaeffer, 61 E. 57.	Frans Hals: Paintings, to Nov. 30	
Sterner, 9 E. 57.	Castelbarco: Paintings, Nov. 29-Dec. 11	
Studio Guild, 730 Fifth.	Alice Anderson, Nov. 29-Dec. 11	
Sullivan, 400 Park.	Margaret Iukens: Paintings, to Dec. 4	
Tricker, 19 W. 57.	Sarah E. Hanley: Paintings, to Dec. 3	
Uptown, 249 W. End.	Charles Harsanyi: Paintings, to Dec. 3	
Valentine, 16 E. 57.	Picasso: Paintings, to Dec. 1	
Walker, 108 E. 57.	Lee Townsend: Paintings, Nov. 29-Dec. 18	
H. D. Walker, 38 E. 57.	Arthur Maurer: Paintings, to Dec. 11	
Westermann, 24 W. 48.	American and European Paintings, to Jan. 1	
Weyhe, 794 Lexington.	Collected Prints and Drawings, to Dec. 1	
Whitney Museum, 10 W. 8.	American Paintings, to Dec. 12	
Wildenstein, 19 E. 64.	Van Day Truex: Drawings, Dec. 2-14	
	David-Weill Collection, to Dec. 11	

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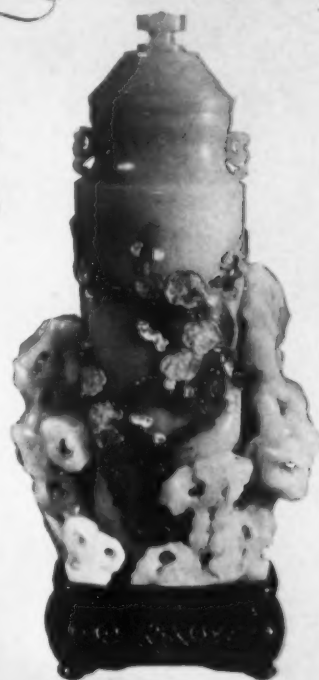
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From Tonying and Company comes this Ku Yueh Hsian bottle, which is one of a pair. It is of the Ch'ien Lung period, when the vogue for famille rose was at its height.



One of a pair of famille rose examples of the Yung Cheng period, this Temple jar is from the Ralph M. Chait collection. In this period of transition enamels were sometimes translucent, sometimes opaque.



Spink and Son, London, contribute the Ch'ien Lung vase of jade. It is of the palest celadon green and is inlaid with translucent green jade and pink crystal.



This square club-shaped K'ang Hsi vase is from Bluett and Sons, London. It is decorated on four sides with scenes from a romance.



The famille rose vase and cover is one of a set of three. With its design of flowering plants and birds, the colors of this type of Ch'ien Lung vase are magnificent. It is from H. R. Hancock, London.


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